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www.f5fest.com

Four companies worth watching:



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WWW.STASHMEDIA.TV

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Will 2009 be the beginning of the end of the 1099 in our industry?

The vast majority of US freelancers arrive at the client's studio in the morning, work on studio machines and software and are under the direct supervision of the studio management.

This is normal. This is how the business has always worked.

But based on the Independent Contractor Qualification Test issued by the IRS, over 95% of freelancers currently working in the US animation and VFX industry clearly do not qualify as 1099s.

This is a serious problem because the US Federal and State governments lose billions of tax dollars every year through the misclassification of employees as independent contractors. They want their money back and so have initiated a crackdown on companies who regularly use 1099s.

By failing to correctly classify freelancers your studio may be fined, penalized and held liable for payment of back taxes, pension contributions, and benefits for ALL your freelancers since they began working for your company.

Up until now there were only two solutions:

- 1. Hire all your talent on as W-2s and lose the flexibility and cost efficiencies of being able to staff up and down when needed.**
- 2. Burden all your freelance talent with the hassles and expense of self-incorporation.**

But there is a third and superior option. By using an Employer of Record service company the freelancer gains W-2 status and many benefits and services while keeping all their freelance flexibility and tax deductions. The studio retains full control of their working relationship with the talent while gaining indemnification against worker misclassification.

Get the full story at www.hellofreeworld.com.

Stephen Price

Editor

New York, March 2009

sp@stashmedia.tv

stash 54.01

REHAB:
"LES", "CASSIE"
TVCs x 2 :30

Director:
MAINFRAME

Production:
MAINFRAME

VFX:
MAINFRAME

www.mainframe.co.uk

The UK's Living Network promo's their "Rehab" program with the help of London VFX studio Mainframe by reassembling the show's subjects who are struggling to control various addictions. Shot on the Red camera, Mainframe used the 4K images as the basis for their 3D build in Maya. The porcelain pieces were then camera-mapped and fractured in 3ds Max using the Rayfire plugin that controlled and stylized the sequence. After three passes of increasingly more detailed fragments and dust, the rendered particle count ranged between two to five million. On-set HDRI images were used for reflections and ambient lighting, with final compositing done in After Effects.



For Virgin Media TV

Creative head: Alun Constable
Promo director: Scott Russell
Head of design: Jo Kheir

For Mainframe

Head of 3D: Arvid Niklasson
3D: Jimmy Johansson
3D modeling: Magali Barbe,
Liam Chapple, Malte Sandschute
Head of design: Lee Walker

Toolkit

Maya, 3ds Max, V-Ray, mental ray, After Effects

Watch Behind the Scenes on the DVD.

COCA COLA "AVATAR" TVC :60

Agency:
WIEDEN + KENNEDY,
PORTLAND

Director:
SMITH & FOULKES

Production:
NEXUS PRODUCTIONS

Animation/VFX:
PIONEER
FRAMESTORE

www.pioneerproductions.com
www.framestore-cfc.com

Nexus Productions' star directing duo Smith & Foulkes – still basking in the glow of their Oscar nomination for "This Way Up" – contributed this 60-second study of alter egos to Superbowl XLIII. Smith & Foulkes: "The challenge for us was to film the live action in a documentary style, incidentally observing moments of human behavior, and then animating the avatars into the footage in a very naturalistic way. It wasn't about crazy 3D characters running amok, more about the everyday human behavior of idly sitting around in parks and coffee shops. We shot the footage on very long lenses to give the sense of the observational camera before starting the huge technical challenge of believably



replacing humans with avatars in each shot. The music track also gave the film a useful emotional counterpoint to illustrate somebody alone in the crowd." The track "Stranger in the Crowd", from Cee-Lo Green of Gnarls Barkley, was released on iTunes to coincide with the Superbowl broadcast.

For Coca Cola
Pio Schunker, Todd Arata

For Wieden + Kennedy, Portland
CDs: Hal Curtis, Sheena Brady
Copy: Eric Samel
AD: Ken Meyer
Producer: Lindsay Reed
Ex CDs: Mark Fitzloff, Susan Hoffman
EP: Ben Grylewicz

For Nexus Productions

Directors: Smith & Foulkes
EPs: Charlotte Bavasso, Chris O'Reilly
Producer: Melody Sylvester
DoP: Mattias Montero
PM: Julia Guignabel
Studio manager: Nathalie Le Berre
PM: Yalda Armian
PA: Denise Abraham

For Pioneer

Producer: Natalia Mussolana
Head of 3D: Ben Cowell
R&D: Matt Clark
Character: Mustashrik Mahbul
Storyboard: Adam Beer
Character modeling: Dave Fleet, Michael Greenwood, Mike Rusby, James Hardingham, Mighty Nice, Vincent Techer, Andy Hickinbottom
Rigging: Asa Movshovitz, Francois



Pons, Luis San Juan Pallares
Texturing: Andy Nisbet, Melanie Climent, Mike Rusby, Jose Maria Andres Martin, Proxy
Modeling: Anthony Arnoux
Tracking: Emelie Guyot
Animation: Ben Crowe, Antoine Bourruel, Gary Levesque, Alberto Lara, Rik Goddard
Icon animation: Kwok Fung Lam
L&R: Patrick Krafft, Maelys Faget, Luis San Juan Pallares, Richard Moss

For Speade
Editor: Art Jones

For Stimmung, Los Angeles
Sound: Gus Koven

For Framestore
Producer: Kirsty Cleminson
CD: Mike McGee
Sr flame: Will Bartlett
Jr flame: Darran Nicholson

For Solitaire Studios, Atlanta
EP: Monica Tannian
Artist: Cee-Lo

For 750, London
Sound engineer: Gary Walker

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DUREX "GET IT ON"

Viral :30

Agency:
FITZGERALD+CO

Director:
SUPERFAD

Production:
SUPERFAD

Animation:
SUPERFAD
www.superfad.com

Like most fun ads for contraceptives, there will no doubt be much trouble afoot (and hence YouTube mega-numbers) with this naughty, squeaky, fabulous romp from Superfad NY through Atlanta agency Fitzgerald+CO. Superfad CD Rob Rugan: "Given the content of this project, it led to quite a few surreal discussions during the process. At one point or another, every conference call started to veer dangerously close to locker-room territory, mixed with quite serious debates about which sexual positions to include or not. At the same time, the needs and challenges of the job were as great as any other, and at a certain point, you stop thinking about the





content and just make the greatest piece of work you can. In this case, that work just happened to involve hot animal love." Schedule: three months.

Watch Behind the Scenes on the DVD.

For Fitzgerald+CO

CCO: Eddie Snyder

Chief broadcast officer: Christine Sigety

Associate CD: Jerry Williams

Group CD: Fernando Lecca

For Superfad, New York

CD: Rob Rugan

AD: Andrew Stubbs Johnston

Director of animation/lighting:

Mike Wharton

CG animator: Dave Thomlison

Modeling: Domel Libid

Composer: Adrian Winter

Producer: Mike Tockman

EP: Geraint Owen

Audio: Gramercy Post

Sr sound: Joe Mendelson

Toolkit

XSI, After Effects

COCA-COLA "HEIST"
TVC :60

Agency:
WIEDEN + KENNEDY

Director:
PSYOP

Animation/VFX:
PSYOP
www.psyop.tv

The West Coast Psyop crew march out a fine cast of insects and run them through a complicated 4th and goal maneuver for this Coke ad during Super Bowl 43.

For Wieden + Kennedy, Portland

CDs: Hal Curtis, Sheena Brady
ADs: James Moslander, Lee Jennings
Copy: Marc D'Avignon
Sr Producer: Matt Hunnicutt
Associate producer: Juliana Montgomery

Psyop

CDs: Todd Mueller, Kylie Matulick
EP: Neysa Horsburgh
Producer: Michael Schlenker
VFX producer: Tina Chiang
Post-production coordinator: Thomas Knight
Editor: Brett Nicoletti
Storyboard: Josh Wiesenfeld



VFX super/CG lead: Andrew Romatz
VFX super/lead flame: Thibault Debaveye
2D desktop supervisor: Lane Jolly
Animation lead: John Velazquez
Lighting lead/look development TD: Mike Dalzell
Pre-Visualization: Mike Makara, Todd Constantine, Sarah Bocket, John Cherniack, Jan Bitzer
Sr animator: Yvain Gnbro
Animators: Alejandro Castro, Joon Lee, Frantz Vidal, Maxime Devanlay, Zee Myers
FX: Jan Bitzer, Kiel Gnebba,



Flame: Alex Kolasinski, Sarah Eim
Compositors: Jared Sandrew, Michael Dobbs, Miguel Bautista Sr
lighter: Kyle Cassidy
Lighter/look development: Katie Yoon, Wendy Klein
Lighters: Ian Ruhfass, Barry Kriegshauser
Modelers: Clay Osmus, Andy Kim
Modeling/generalist: Bryan Repka
Rigger/generalist: Petrik Watson
Riggers: Sean Comer, James Parks, David Bosker
Roto/paint: Krystal Chinn, Austin Brown, Scott Baxter



For Stimmung

Arranger: Robert Miller
Song: Peter and the Wolf
Music EP: Kelly Fuller
Sound design: Gus Koven

For Lime

Mixer: Loren Silbur
-Assistant mixer: Lindsey Alvarez
Mix producer: Jessica Locke

Toolkit

Maya, XSI, Combustion, Nuke, Flame, Photoshop, Z-brush, After Effects, Final Cut Pro, PTGui Pro

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AXE/LYNX "LEATHER"
TVC :40

Agency:
BBH

Directors:
MIKE MORT

Production:
PASSION PICTURES

Animation/VFX:
PASSION PICTURES
www.passion-pictures.com

Passion Pictures stop motion director Mike Mort brings his experience with clay cavemen on S4C's cult TV hit "Gogs" to this celebration of manly odor. Mike Mort: "One of the main technical challenges involved the number of characters needed for the wide shot of the settlement. The shot was achieved by duplicating a group of 10 puppets in post after a number of motion controlled passes had been filmed. Another challenge involved the use of real hair on the characters, something usually wise to avoid in stop motion." Schedule: 16 weeks.



For BBH

EP: Natasha Wellesly
Producer: Georgina Kent
ECD: Rosie Arnold
Creatives: Adam Thompson,
Dan Glover James

For Passion Pictures

Director/ Models: Mike Mort
Producer: Samantha Plaisted

EP: Michael Adamo
DOP: Pete Ellmore
Camera operator: Mark Swaffield
Camera assistant: Matt Day
VFX super: Neil Riley
Set designers: Painting Practice
Set builders: Cod Steaks
Studio manager: Matt Day
Head of CG: Jason Nichols

Animators: Tim Allen, Gary Cureton
De-rig: Luke Carpenter
AFX composers: Ed Sulked, John Williams, Niamh Lines, Johnny Stills Editor: Dan Greenway, Jaime Rubio, Tim King

Toolkit

After Effects, Final Cut

NESTLÉ DRUMSTICK
"THE SUMMER PARADE"
TVC :60

Agency:
PUBLICIS MOJO

Directors:
JOSH SIMMONDS,
NICE TREES

Production:
ILOURA
THE DIRECTORS GROUP

VFX:
ILOURA
www.iloura.com.au

With only a one-day shoot to capture 40+ background plates, director Josh Simmonds and Melbourne 3D masters Iloura clung tightly to their previs to carry off this parade of ridiculous proportions. The previs was also invaluable in communicating the direction of the spot to the client as the offline edit was little more than shots of an empty town. Fortunately the schedule allowed for some CG work upfront. Director Josh Simmonds: "Our characters were already built, and in some cases animated and ready to drop into shots for further refinement – with many sequences involving complex effects work, including 3D fire simulations, a



giant sandman with CG sand streaming from him and the climactic Drumstick float featuring over a hundred characters dancing in tribute to the Busby Berkeley films of the 1930s." Post schedule: 30 shots in five weeks.

Watch Behind the Scenes on the DVD.

For The Directors Group
Director: Josh Simmonds/Nice Trees



For Publicis Mojo Melbourne
CD: Darren Spiller
Copy: Leon Wilson, Sean Larkin
Head of art: Christy Peacock
Head of TV: Corey Esse Agency
Producer: Tuesday Picken
Post producer: Magdalena Bisogno

For: Iloura
Live action producer: Craig Griffin
VFX super: Sigi Eimutis
Character design/illustration: Kate Moon
Storyboard: John Skibinski

CGI/animation: Nathan Mitchell, Chris Gray, Nick Tripodi, Kate Moon, Arran Potter, Simon Ross, Brad Noble, Ben Weller, Sam Jensen, Josh Simmonds
VFX/roto: Keith Meure, Jarett Lee, Julia Egerton
Offline edit: Jo Scott
Online editor/flame: Chris Betteridge



For Nike Snowboarding

Business director:
Michael Hernandez
Marketing Specialist:
Kevin Stevenson
Sports Marketing: Bobby Meeks

For Nike Brand Kitchen

MD: Ean Lensch
CD: David Reti
Design director: Manny Bernardez
AD: Eric Divauchelle
EP: Craig Smith Art/illustrations:
Arbitro
Director/editor: Manny Bernardez
DP: Shawn Soundby
Animation lead: Emmett Dzieza
Animators: Ryan Rothermel, Igor
Chromomanski, Robbie Johnstone,
Manny Bernardez
Music composition: Kirk Ross

For Digital One

Sound design: Chip Sloan

Toolkit

Final Cut, After Effects, Illustrator,
Cinema 4D, Maya



stash 54.07

NIKE
"YELLOWSNOW"
Viral 3:50

Agency:
NIKE BRAND KITCHEN

Director:
MANNY BERNARDEZ

Production:
NIKE BRAND KITCHEN

Animation/VFX:
NIKE BRAND KITCHEN
www.nike.com

Despite all those childhood warnings, US snowboard Olympic medalist Danny Kass eats some suspicious snow and takes a little trip – hotdog riding, urinating hippies, buxom wenches and very large bunnies ensue. Animation is based on art by Seattle illustrator/artist Arbitro who originally designed the psychedelic covering for the new Nike DK-YS Zoom Force 1 snowboarding boots. Arbitro: "Nike liked the shoe design so much they expanded it to include a jacket, shirt, posters, and an animated video." Animation was handled in-house at the Nike Brand Kitchen in Beaverton, Oregon. Schedule from inception to completion: 2.5 months.

CARTOON NETWORK Broadcast design 3:30

Director:
CAPACITY

Animation:
CAPACITY

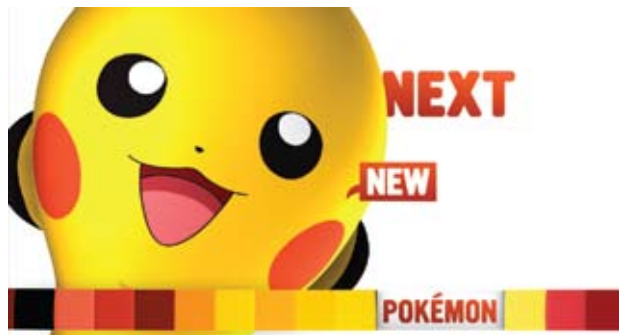
www.capacity.tv

Ellerey Gave, CD at Capacity (Culver City, CA): "With this redesign, the creative team at Cartoon Network wanted to create an undeniably strong connection between the network and its content. Cartoon Network orchestrated a collaboration between their creative team, Capacity and urban vinyl toy legends Kidrobot to bring the vision to life. Together we created an interchangeable system of elements that gathered all of CN's characters into one place. These blank figures, called Noods, are the canvases upon which characters of all shapes, sizes, and styles can coexist. The CN logo is also an extension of this vocabulary as the colors and patterns from the characters – their DNA – find their way onto the network's blocky logotype for the first time.

"The writers at CN churned out hundreds of scripts, and the team

at Capacity wrote a number as well. We created thousands of seconds' worth of content, most of which are five and 10-second stories with a beginning, middle, and end. From an animation standpoint, getting these to read and make sense in such a short format was both tricky and rewarding. Through the course of creating these scenarios, more and more characters were included, which meant creating tons of textures as well.

"The main technical challenge was simply the volume of animation and compositing that had to take place in a relatively short amount of time. Production started in June and lasted through December, with batches of deliveries every couple of weeks."





For Cartoon Network

CD: Michael Ouweleen
HOP: Nathania Seales
AD: Kevin Fitzgerald

For Capacity

CDs: Ellerey Gave, Benji Thiem
EP: Jennifer Gave
Sr producer: Jill Marklin
Prod coordinator: Anna Freelove
Sr designers/animators: Mitsuka Thiem, Alex Mapar, Ted Gore
Composer/sound: Dave Hummel
Designers/animators: Jonathan Larson, Richie Sandow

Jr designer/animator:

Kenny Lutz

Character animators:

Isaac Hingley, Jun Zee Myers,
Joshua Delaney

For Crew 972

Animation: Jon Anderson

Design: John Dretzka

Production/technical assistant:
Kris Szumowski

Toolkit

Cinema 4D, Body Paint, After
Affects, Photoshop, Illustrator

"MTV GAME AWARDS 08"
Broadcast design (montage)
1:40

Agency:
DYRDEE MEDIA GMBH & CO KG

Directors:
DYRDEE MEDIA GMBH & CO KG

Design/animation:
DYRDEE MEDIA GMBH & CO KG
www.dyrdee.com

The first MTV Game Awards hit the air in Europe in late 2008 propelled by this frenetic graphics package from Berlin studio dyrdee. Sven Henrichs, dyrdee MD: "We had to find a way of visualizing the game genre and all its aspects in a cohesive manner. We did so by relying on something that computer graphics are fundamentally built upon – the pixel. Based on the new MTV Germany font 'Heinz' as pixel-blocks, we created characters, scenes, explosions and more for all stories to visualize the complete package including 11 different award categories. "We managed to build all the scenes and characters in the After Effects 3D-environment with one scene using Cinema 4D (but mainly for lights and shadows). One may

wonder about the project's file size and indeed most of the categories do not cross the 5MB line. What a mercy – but yet rendering took ages, since the projects in all their layers got very sophisticated." Schedule: four weeks.

For MTV Networks Germany GmbH
CD: Dinko Lacic

For dyrdee Media
CDs: Ole Keune, Ljubisa Djukic
Animation: Ljubisa Djukic, Ole Keune, Lucas Zanolto, Ian Hutchinson, Mesut Can, Philip Hillers

Character design: Ljubisa Djukic,
Ole Keune
Sound: Schieffer und Schieffer,
A-Medialynx

Voice: Udo Knierim

Toolkit
After Effects, Cinema 4D





FUEL TV SIGNATURE SERIES "THE CLAYTON BROTHERS" Broadcast design :30

Director:
SALT

Animation:
SALT

www.saltaddsflavor.com

Pasadena's The Clayton Brothers are the latest artists to have their work undergo the FUEL TV treatment whereby their still images are brought to life by a motion house – in this case Culver City studio Salt.

FUEL TV's CD Todd Dever: "The Clayton Brothers' approach to collaborative painting is symbiotic and organic with one brother beginning a painting then handing it off to the other for his interpretation. The end result has been described as 'like viewing every frame of a film simultaneously.'" Schedule: six weeks from concept to completion.

For Fuel TV:

CD: Todd Dever
Director of on-air promotions:
Mike Cooley
Director of marketing: Jake Munsey
SVP & assistant GM: CJ Olivares

For SALT

CD: Ian Douglass
Animation: Victor Duncan, Shell Blevins, Ian Douglass
Illustration: Aaron Milus Producer:
Paul Andraos Music: Daniel Johnston
Sound: Polar Empire, Darrin Wiener
Artwork: Rob and Christian Clayton

Toolkit

After Effects, Photoshop

**"E4 MERRY CRITTERS WITH
HOT WAX ON THEIR NIPPLES"**

Broadcast design 1:55

Client:
E4 / CHANNEL 4

Directors:
CHRISTOS LEFAKIS,
YANNIS KONSTANTINIDIS

Animation/design:
NOMINT
www.nomint.gr

After winning the 2008 E-sting competition organized by UK cabler E4 and Creative Review magazine, E4 commissioned Athen's studio Nomint to create a Christmas package. Nomint: "Starting with no brief at all is always a challenge, especially when you want to honor the huge heritage of extremely irreverent and weird E4 stings. We decided to just go for it and after planning 30 of them we

kept the most inappropriate, wacky and 'Christmassy' and spiced them up with the profound pleasures of pain. We first sketched the characters then tried to see what they would do if they were completely weird and inappropriate. Those that were too nice we killed. When any of them were ready we modeled and animated them until we had enough to start making any sense at all. Then we kept the weirdest ones." Schedule: four weeks.

For Nomint:

Concept/CD: Christos Lefakis,
Yannis Konstantinidis, Georgios
Xanthos (aka Weirlink)
Direction: Christos Lefakis, Yannis
Konstantinidis
Character design: Georgios
Xanthos (aka Weirlink)
Design/compositing team:
Christos Lefakis, Yannis
Konstantinidis, Stamatis Arapakis,
Haris Martis

3D modeling/animation: Nikos
Spathis, Haris Martis, Simos
Magliveras, Dimitris Papadimitriou,
Kostas Diamantis
Sound: Christos Lefakis,
Haris Martis
PA: Pelina Makri

Toolkit
3ds Max, Adobe CS3



"MENTIRAS PIADOSAS"

Feature film titles 1:35

Agency:
HABITACION 1520

Directors:
JUAN MANUEL CODÓ,
JULIAN MARTIN

Animation/VFX:
JUAN MANUEL CODÓ
JULIAN MARTIN

www.juanmanuelcodo.com
www.estudiobu.com

Buenos Aires broadcast designers Juan Manuel Codó and Julian Martin venture into their first feature film project with these end credits to the Argentina/Spain co-production "Mentiras Piadosas" based on a story by Julio Cortazar. "The client wanted to emphasize the parallel world generated by lies that was overtaking reality in the film. To represent these two worlds was a big challenge because it could be shown in several different ways. But we had to do it in an abstract way, interacting with information and legibility. We tried at first with realistic shadows, but it was very difficult to get a legible title created by a realistic

shadow. So we went into a much more controllable solution which was illustrating graphic shadows manually. Schedule: eight weeks.

Special thanks: Studio La Posta

Toolkit

After Effects, 3ds Max, V-Ray,
Illustrator, Photoshop



Benjamín Avila
Maxi Dubois
Diego Sabanés



Alberto Ponce

Overdose on motion.



In a good way.

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"THE VEILED COMMODITY"

Short film 5:34

Client:
**THE FREDERICK DOUGLASS
FAMILY FOUNDATION**

Agency:
VINH DICKSON

Directors:
DICKSON CHOW, VINH CHUNG

Design/animation:
VINH DICKSON
www.vinhdickson.com

The first in a series of three films about slavery from Dickson Chow and Vinh Chung co-directors at Culver City-based studio Vinh Dickson. "The most challenging aspect of the project was during pre-production, doing research, and writing the scripts. The stories, news articles, reports etc, on modern-day slavery and human trafficking are extremely depressing. The situation is unreal and it is hard to believe that such atrocities are being committed today. The second part of the film we are working on now is about sexual slavery, and the third will be about child soldiers." Schedule: three months.

**For The Frederick Douglass
Family Foundation**

Chairwoman: Nettie Washington Douglass
President: Kenneth B. Morris, Jr.
Executive VP: Robert J. Benz
Director, Business Affairs & Special Projects: Carmen Lezeth Suarez

For Vinh Dickson

CDs/directors/writers/designers:
Dickson Chow, Vinh Chung
Additional designs: Lynn Wang,
Kennis Chow, Rajeswaren
Shanmugasundaram
3D: Christina Ku, Adrian Sairin,
Sal Rangel
Character animators: Vinh Chung,
Adrian Sairin
Background painter: Rei Cayetano
Compositor/colorist:
Dickson Chow

Music: Julie Belle
Production/engineering: Daley Hake
Additional music: Sal Rangel
Sound/final mix: Eric Mason

Voice of narrator:
Carmen Lezeth Suarez
Voice of Ernesto: Jorge Gonzalez
Additional voices: Justus
Zimmerman



NOKIA "BEAUTIFUL CONNECTIONS"

Online films x 4

Agency:

HI-RES!

WIEDEN + KENNEDY

**Directors: CARL BURGESS,
MARCUS WENDT, SHFT,
MATT PYKE**

Four short web films commissioned for the launch of the Nokia E71 smartphone from four very different video artists interpreting the beauty that lies within our daily communications.

"ALL TOGETHER"

Director: CARL BURGESS

www.moresoon.org

"Visually I wanted the feeling of a condensed connection, a dense torrent of information connecting people."

The film traces the artist's daily journey between East and North London, documenting signs, road names, overheard conversations and ads. It is a study of the everyday things that become landmarks on the journey between two people.

"EPHEMERAL STRUCTURES"

Director: MARCUS WENDT

www.field.io

"Beautiful in that sense means to me: elegant, lightweight and almost effortless."

Marcus Wendt of field is interested in interactivity and social dynamics within groups. His film switches between a macro and a micro perspective on networks, exploring the invisible space between two people.

"TALKING HEADS"

Director: SHFT

www.shft.tv

For SHFT the concept of beautiful connections can be conveyed by one word – "Love". The film visually explores the powerful spark that flies between two people when they communicate.

"6 BILLION PEOPLE, 6 BILLION COLOURS"

Director: MATT PYKE

www.universaleverything.com

"The more connections I make, the further I can reach across the world – finding inspiration in every person I meet." Matt Pyke

Matt Pyke gives human characteristics to abstract spheres. The film follows the spheres interacting with each other – colliding, attracting, forming groups, populating the landscape.

For Wieden + Kennedy

Producer: Sermad Buni



stash 52.15

PAUL MCCARTNEY "222"
Music video 3:46

Client:
MPL COMMUNICATIONS LTD.

Director:
MARCO SANDEMAN

Production:
IRREGULAR FILMS

Animation:
MARCO SANDEMAN
IRREGULAR FILMS
www.irregularfilms.com

Lisa Power, project coordinator for MPL (London): "The "222" video was produced on-spec by Marco Sandeman and presented as a completed piece to MPL (Marco had done other film work for us in the past). The idea was to make a fireworks display where every instrument was represented by a different type of animated light. Breaking down the song into its individual layers and then assigning the right light to each sound took a while. The four-day shoot in a barn in France was followed by two months of editing and animating 4K files on an iMac in London." The clip premiered as a pre-show film for the Paul McCartney Friendship First concert in Tel Aviv in September."



Filmed by Pia Tryd

Toolkit

Final Cut, Photoshop, Shake,
LightWave

stash 54.16

FLOGGING MOLLY “FLOAT”

Music video 4:17

Record label:
SIDE ONE DUMMY RECORDS

Directors:
KARNI & SAUL

Production:
FLYNN PRODUCTIONS

Animation/VFX:
FLYNN POST

www.flynnproductions.com

Israeli/British directing duo Karni & Saul (art and fashion photographer Karni and 3D director/ animator Saul) concoct a perfect mix of stop-frame and 3D animation for this track from Irish American Celtic punk band Flogging Molly through Flynn Productions. Location plates were shot with a digital SLR either hand held or on a self-built dolly track. The CG elements were handled in Maya with After Effects for the final composite.

For Side One Dummy Records
Commissioner: Thomas Dreux

For Flynn Productions
Directors/designers: Karni & Saul
Producer: Natalie Bayle
Animators: Karni & Saul, Kostas Koutsoliotas, Stave Brown

Toolkit
Maya, After Effects, Premiere



OREN LAVIE
"HER MORNING ELEGANCE"

Music video 3:36

Directors:

YUVAL NATHAN,
MERAV NATHAN,
OREN LAVIE

Animation:

YUVAL NATHAN,
MERAV NATHAN

www.onewingfly.com

Songwriter/director/writer Oren Lavie enlists fellow Israelis (and husband and wife) director/animators Yuval and Merav Nathan to help take his first step into video with this clip for his track "Her Morning Elegance". Production began with four weeks spent creating a CG animatic where 3D dummies stood in for the characters. Then, with the camera slung from the ceiling, 3,200+ stills were shot over two days to capture the dream-like narrative.

Actress: Shir Shomron

Photographer: Eyal Landesman



“LISA”
TV pilot 2:27

Directors:
BERTRAND PIOCELLE,
MARCO NGUYEN

Production:
LA STATION ANIMATION

Animation:
LA STATION ANIMATION
www.lastationanimation.com

The absolutely mad mini-pilot for a proposed TV series developed in Paris at La Station Animation by former Gobelins students Bertrand Piocelle and Marco Nguyen with writer Remy Collignon. Piocelle: “We basically did the whole pilot in three months. The animation is traditional but done with a Cintiq tablet directly in Flash. It had to be animated on a panoramic layout with the deformation then it was rolled into a cylinder in 3ds Max to obtain that ‘QuickTime VR look’. The exteriors (the cars, the road, etc.) is all 3D.”



For La Station Animation

Directors: Bertrand Piocelle,
Marco Nguyen
Scenario: Rémy Collignon,
Marco Nguyen
Additional animation:
Benjamin Marsaud
Additional animation colouring:
Claire Wortemann
Sound studio: Chez Jean
Sound editing/FX:
Oliver Le Sollec, Guillaume Samot,
Jean Dindinaud

Toolkit

Flash, Photoshop, 3ds Max, After
Effects

HAPPY NEW END
Self promotion 1:21

Agency:
PASSION PARIS

Director/Animation:
BONZOM
PASSION PARIS

www.passion-picture.com
www.bonzom.info

Claire Potel, producer at Passion Paris on the company's 2009 holiday video:

"At the beginning of the project, all members of Bonzom brainstormed and proposed different themes for the greeting card, and one of us started to write something about the Mayan prediction of doomsday in 2012 and making jokes about that. The problem was half of the collective hadn't heard about this apocalyptic prediction.

"We looked at all the different blogs and articles online to see if this 2012 story was popular or not. But it's always relayed on the web by nerds or fanatics who want to see the planet explode. Nothing serious. After two weeks of discussion we watched the trailer of "2012", the Roland Emmerich movie expected for summer 2009. We were stunned. If Hollywood



is stupid enough to make a blockbuster on 2012, we can be stupid enough too. Remember: Only three years left – have fun and make love. With Passion."



For Passion Paris

Producer: Claire Potel
Animation/design: Bonzom
Sound: Fabrice Lombard
Mix: Piste Rouge

Toolkit

Flash, After Effects

THE BUDDY SYSTEM
"HORSE MOUNTAIN"
Music video 3:27

Directors:
CRAIG SHELDON,
LAUREN GREGG

Production:
ELECTRIC COMPANY

Animation:
KANGAROO ALLIANCE
www.kangarooalliance.com

Athens, Georgia-based directors/animators Craig Sheldon and Lauren Gregg are also the musicians who make up The Buddy System – which is handy when it comes to music videos. "We are an 'animation band' which basically means every song we do is a music video and we perform live with the animation playing behind us. We sort of wrote the story as we animated.



When we got to the part where the two kids are tied up, we had no idea what should happen – we knew they had to escape, but had no idea how. It turned out the simplest solution would be the best – the horse punching-fest that takes up the last 30 seconds! It's all loosely based on an experience Lauren had when she

was riding horses with her boyfriend on a desert trail in California and her horse veered off the path and went rogue. We thought it would be hilarious if her horse was actually carrying her away to their secret evil horse headquarters in a mountain shaped like a horse head, of course." Schedule: two weeks.

For Kangaroo Alliance
Directors/animators: Craig Sheldon,
Lauren Gregg

Toolkit
Flash

stash 54.21

THE BLIZZARDS "THE REASON"

Music video 3:20

Record label:
UNIVERSAL

Directors:
CHRIS SAYER, JASON ARBER

Animation:
WYLD STALLYONS
www.wyldstallyons.com

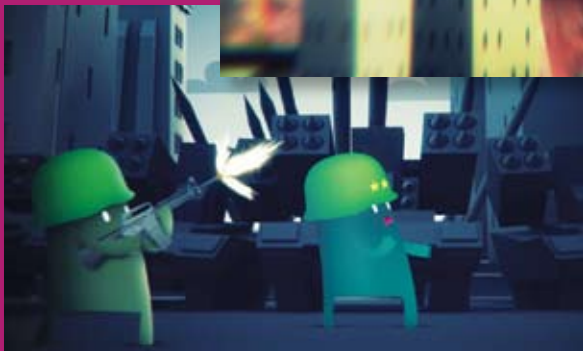
Fueled by the relentless consumption of energy drinks, Wyld Stallyons directors Jason Arber and Chris Sayer conceived and completed their monster-invades-city unrequited love story for Irish indie outfit The Blizzards in two and a half weeks. Natalie Busuttill, producer at Wyld Stallyons admits the video was the spring-board the team needed to "learn how to use Cinema 4D properly".

For Wyld Stallyons

Directors/design/animation:
Chris Sayer, Jason Arber
3D/compositing: Chris Sayer
2D: Jason Arber
Reallflow: Ben Ducroz
Producer: Natalie Busuttill
Writer: Jason Arber

For Universal

Producer: Nathan Hull



Many thanks to Nath; The Blizzards; Our understanding families (Rina, Rosie, Phung, Autumn and Ethan); Kate and David (Hub.tv) and Ben

Toolkit

Illustrator, Photoshop, After Effects, Cinema 4D, Real Flow

**REX THE DOG
"BUBBLICIOUS"
Music video 3:14**

**Record label:
COOPERATIVE MUSIC**

**Director:
GEOFFROY DE CRECY**

**Production:
PARTIZAN UK**

**Animation:
GEOFFROY DE CRECY
LAJ LYDECKEN**

Partizan UK director Geoffroy De Crecy: "Jake [Williams], aka Rex the Dog, has developed a graphic style along with his work as a musician. He created this dog, and wanted it in the video, he also wanted a cardboard animation, because he'd tested it, and liked it. I'm not used to working with existing characters, so on this project I had to adapt to Jake's universe. I'm not a stop motion specialist – I've worked a lot with 3D and CGI, and in this work there is no CGI at all. My first surprise was how difficult it is to build a model with my hands. I had to throw away a lot of cardboard dogs before I could make a clean one!"



Schedule: "One week to draw an animatic, 13 days to make models and sets, one big month of animation – that's what's great about stop motion, not a day for rendering or compositing."

For Cooperative Music
Commissioner: Craig Penney

For Partizan UK
Director/animator: Geoffroy De Crecy
Animator: Laj Lydecken
Producers: Amanda Stubbs, Henry Scholfield
Images: Stella Rossini
Editor: Edouard Mailaender

Toolkit
Hands, cardboard, glue, Canon D200, pipes, an Epson printer, cutter, little round stickers

MICROSOFT
"PEOPLE READY BUSINESS"
TVC :30

Director:
IMAGINARY FORCES

Production:
IMAGINARY FORCES

Animation:
IMAGINARY FORCES
www.imaginaryforces.com

The first spot in the new campaign (inspired by 2008 Academy Award nominee "I Met the Walrus") from JWT for Microsoft, directed and animated by Imaginary Forces using interviews from real business owners to drive playful and eclectic visuals.



For Imaginary Forces

CDs: Peter Frankfurt, Michelle Dougherty
AD: Brett Krauss, Joan Lau
EP: Ben Apley
Producers: Kelley McDermott, Courtney Graham
Sr designers: Michelle Dougherty, Brett Krauss, Joan Lau
Designers: Freda Lau, Jessica Sun, Tosh Kodana, Daniel Ruiz, Ryan Zunkley, Peggy Oei, Brian Mah
Animators: Jeff Boddy, Robin Roepstorff, Philip Schtoll, Bryant Little, Calvin Lo, Evan Dileio, Andrew Hoevler, Dan Meehan, Preston Brown, Magnus Hierta, Isaac Woodby, Andrew Soria, Saadi Howell, Mark Kim, Mazier Majid, Noah Olmstead, Kimberly Im, John Cherniak, Charles Khoury, Grant Lau
Editors: Danielle White, Vic Carbonneau
Inferno: Edward Black, Matt Spencer, Andy Dill
Stop motion: Brett Krauss, Michelle Dougherty
Cel: Dave Creek, Frank Molieri
Coordinator: Vanessa Cantu

stash 54.24



**SHOPPING ELDORADO
"ROBOT"
TVC :60**

**Agency:
SANTA CLARA NITRO**

**Director:
MARLON KLUG**

**Production:
CORPORACAO FANTASTICA**

**Animation/VFX:
CORPORACAO FANTASTICA**
www.corporacaofantastica.com

For Santa Clara Nitro

CD: Santa Clara

Creatives: Carlos André Eyer,
Fernando Calvache, Fernando
Campos, Theo Rocha

Sr producers: Marcelo Altschüler,
Diego Villas Bôas

For Corporacao Fantastica

Animation: Industria Fantastica

Director: Marlon Klug

AD: Rodrigo Saraiva

HOP: Paulo Pomps

EP: Herminio Junior

DOP: Russo Loyola

Audio: Woyzeck

Audio post production: Macchina

Robot modeling: Mini Art

stash 54.25

ALEX
"THE BIG BANK THEORY"
TVC :60

Agency:
DAWN

Director:
PAUL POSTMA

Production:
HAZAZAH

Animation:
THE AMBASSADORS
www.theambassadors.nl

Dutch animation and effects company The Ambassadors, Hazazah director Paul Postma and their client Alex (a Dutch bank) present "The Big Bank Theory" depicting the growth of the banking world: bank mergers, managers needing managers and the amount of money wasted in the process. Based on character designs by director Paul Postma and illustrator Raoul Deleo.

For Dawn
Copy: David Snellenberg
AD: Pepijn Rooijens,
Giuseppe du Crocq



For Hazazah

Director: Paul Postma
Illustrations: Raoul Deleo

For The Ambassadors

Flame: Ton Habraken
VFX producer: Diederik Veelo
Executive content producer:
Robert Rooosenstein



stash 54.26

RED BULL
"X13 THE CAN"

Branded content :60

Commissioning company:
TRESOR TV

Director:
BURACO DE BALA

Animation/VFX:
BURACO DE BALA
www.buracodebala.com

One of 13 clips commissioned by Austria's Tresor TV to help keep that country's most famous export flowing freely. Aleixo Leite, Buraco de Bala designer and co-director: "We were given much freedom to make the video. We weren't sure how we would end up making the final take, so like in the film, we stayed quite a few hours making the scene in different ways. After the sun went down we did our best take; that determined how we would proceed with creating the film. The 360-degree photo was taken during the day so we edited the picture and the animated footage in order make the time passage, which we thought gave the video a cool twist. Since it was based on a 360 degree background and the output format was true HD, we had an 8,000 pixel wide project." Schedule: four weeks.



360 degree photo: Sérgio Alberto
Stop motion: Anderson Schneider
Music: Dubmood feat. Go to 80

Toolkit

Adobe Production Studio, 3ds Max

"THE MONSTERS"

Short film 9:30

Director:

FLA

Production:

STICKY MONSTER LAB

Animation:

STICKY MONSTER LAB

MOSBALL

www.stickymonsterlab.com

www.mosball.com

Sticky Monster Lab – the new animation and design troop out of Seoul, Korea – originally created a collection of geometric monster characters that started life as vinyl toys, went on to star in their own short film (this one) and finally hit pay dirt when they were cast in a Nike gig. Sticky Monster Lab director FLA on "The Monsters": "The challenge for us was to balance the somewhat serious message with the lighthearted characters. We tried to make the visuals with a retro feel with groovy music in the background but at the same time tried to smoothly carry out the story. It's mainly about how you can look at things differently depending on the situation, nothing is absolute, we are not perfect beings." Schedule: March to December 2008.



For Sticky Monster Lab

Director/3D: FLA

Producer: NANA

Scenario: FLA, BOO

Editor/2D: Joe

Mini Design: FLA, BOO

For mosball

3D: Jeong Yongan, Jeong
Byungmin, Kim Hyuntae

Music: DJ Soulscape Sound
design/mixing: Lee Yoonkyoung,
Seo Dongjun

Toolkit

3ds Max, After Effects

**Watch Behind the Scenes on
the DVD.**



ONITSUKA TIGER
"2009 ZODIAC RACE"
Viral 3:17

Agency:
AMSTERDAM WORLDWIDE

Directors:
JONATHAN GARIN, NAOMI NISHIMURA

Production:
PANDAPANTHER

Animation/VFX:
PANDAPANTHER

www.pandapanther.com

Onitsuka Tiger – ASICS' premium sneaker and apparel brand – marks its 60th anniversary in 2009, an important milestone in Japanese culture laden with symbolism around the cycle of life and the zodiac calendar. The ancient zodiac legend, brought vibrantly to life in this clip by NY studio PandaPanther, tells how 13 animals raced against each other to secure a spot in the calendar. The global multi-media campaign out of Amsterdam Worldwide (formerly part of Strawberry Frog) centers on a touring one metre-long sneaker-shaped diorama of a mythical Japanese landscape.

Watch Behind the Scenes on the DVD.

For Onitsuka Tiger
Sandra Koopmans

For Amsterdam Worldwide
Ex CD: Richard Gorodecky
CD: Andrew Watson
Copy: Gillian Glendinning
AD: Jasper Mittelmeijer
Sr producer: Samantha Koch

For PandaPanther
EP: Senju Hudson
Directors: Jonathan Garin,
Naomi Nishimura

Music: Ponpoko/Norman Bambi

stash BONUS FILM

"BIG BUCK BUNNY"

Short film 9:33

Director:

SASCHA GOEDEGEBURE

Design/animation:

BLENDER INSTITUTE

www.blender.org

The Blender Foundation, a Dutch non-profit based in Amsterdam, was established to fund, develop and provide free access to open source 3D technology called Blender. Although "Big Buck Bunny" had the unofficial brief of "make something funny and furry", the Blender team of seven says they also set themselves several more ambitious goals: "Develop tools in Blender for editing and rendering hair, fur or grass. Improve character animation tools for cartoonish motion and deformation. Test Blender with giant outdoor events, with large grassy fields and many trees with leaves. Further validate Blender as a professional animation creation suite. Secondly, create a great animation short, licensed freely as open content. Provide content for other artists to learn from or to re-use, including documentation and tutorials." Schedule: six months.

For Blender Institute

Director: Sascha Goedegebure

AD: Andy Goralczyk

Lead artist: Enrico Valenza

Rigger/animator: Nathan Vegdahl

Animation: William Reynish

Technical directors: Brecht Van

Lommel, Campbell Barton

Music/sound design:

Jan Morgenstern

Producer: Ton Roosendaal

Toolkit

Blender 3D animation software

Watch Behind the Scenes on the DVD.



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DIGITAL DESIGN TOURNAMENT 2009 2D | 3D | Motion

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